

KS3 Drama

Curriculum Intent

"Drama is not simply a subject, but also - more importantly a creative art form in its own right and a learning tool. Furthermore, drama is one of the key ways in which children gain an understanding of themselves and others, can gain confidence in themselves as decision makers and problem-solvers, can learn to function collaboratively and explore - within a supportive framework - not only a range of human feelings, but also a whole spectrum of social situations and/or moral dilemmas."

Our Aims:

- To develop understanding and communication within the form of Drama.
- To develop an awareness of the diverse social, historical and cultural contexts of Drama.
- To develop knowledge and understanding of the processes involved in devising (improvisation) and approaching a text through practical application.
- To introduce and gain knowledge of a range of theatre skills that are used in presenting a piece of theatre; i.e. make-up, lighting, props, etc..
- To enable and develop skills of co-operation, understanding and comprehension of ideas.

Every pupil is entitled to work creatively and explore areas that interest them, both 'in' and 'through' the medium of Drama. It is vital to SMSC and has many links to Citizenship attainment targets within the National Curriculum. Drama is a subject that is accessible to all. SMSC links to all units – 1 Spiritual Development, a, b,c,d. 3 Social development a, b 4 Cultural development

Assessment

Assessment and self- evaluation will be fluid as the students will be encouraged to become reflective practitioners. Teacher assessment will inform planning in the cycle of plan, do and review. Students will receive formative feedback throughout their learning experience and a summative grade at the end of the specific units of learning.

Please see website for the formal internal assessment record.

Homework

Homework will support the learning in class; consolidation, lesson preparation and extended research.

Clubs and/or intervention

Drama club is encouraged at all Key Stages. Other extra-curricular opportunities include Musical theatre Club, Dance Clubs and biannual school productions. Students are encouraged to see as much Live Theatre as possible to support their learning.

Connections to future pathways

Future learning within GCSE Drama, GCSE English Literature, Performing Arts BTEC Tech Award, and A Level Drama through performance Skills and written exam.

A wide range of careers within the creative industry, including script writer, performer, writer, director, designer, researcher, historian, lighting designer, sound designer, set designer, costume designer, stage manager, mask maker, education-based careers, police detective, scientist, criminal psychologist, counsellor, social worker, choreographer.

Helpful sources of information

<https://www.bbc.com/bitesize/subjects/zbckjxs>

Year 7 Overview

| Term | Knowledge | Assessment | Connections to learning |
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| Autumn | 'Getting to know You' | | |
| | To enable all teachers to get to know the child behind the data with a view to informally assessing prior capability. What is drama and how do I begin to portray a character in performance? | | |
| | <ul style="list-style-type: none"> ➤ To understand 'what is drama'; trust and co-operation in drama; rules for performance ➤ Basic performance skills (vocals, physicality) ➤ Methods of evaluation ➤ Basic drama techniques (mime, freeze, improvisation, thought tracking) <p>Cultural Capital</p> <ul style="list-style-type: none"> ➤ Introduction to local theatres and performance opportunities. Students are given the opportunity to visit local theatres to watch a professional production E.g 'Six' at Regent Theatre. | <ul style="list-style-type: none"> ➤ Group, solo, pair demonstrations ➤ Practical group assessment (formative verbal feedback) ➤ Peer and self-assessment (Students are encouraged to become reflective practitioners evaluating the success of their work as it progresses) ➤ Retrieval practice using Kos | <ul style="list-style-type: none"> ➤ To introduce drama as an art form ➤ Pupils will develop social skills and build relationships within the group ➤ Allows for a baseline assessment and to plan for their pathway appropriately ➤ RSE 2: Respectful relationships a ➤ Numeracy; Understanding stage dimensions. ➤ Literacy; Developing theatrical vocabulary and reading ability. |
| | Silent Movies | | |
| To develop understanding of how to portray a character on stage through physical skills. | | | |
| | <ul style="list-style-type: none"> ➤ To know and demonstrate key physical skills in performance. | <ul style="list-style-type: none"> ➤ Group, solo, pair demonstrations | |

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| | <ul style="list-style-type: none"> ➤ To develop understanding of key skills: Movement, facial expression, gestures, body language, timing and no back s to the audience. ➤ Basic drama techniques (mine, freeze, improvisation) <p><u>Cultural Capital</u></p> <ul style="list-style-type: none"> ➤ Explores 16th Century Italy when this style of theatre was created. ➤ Introduction to Charlie Chaplin, who is considered one of the film industry's most important figures. ➤ Life during 1920's and why his performances were so popular during this time in comparison to modern society. | <ul style="list-style-type: none"> ➤ Practical group assessment (formative verbal feedback) ➤ Peer and self-assessment (Students are encouraged to become reflective practitioners evaluating the success of their work as it progresses) ➤ Retrieval practice using Kos | <ul style="list-style-type: none"> ➤ Pupils will develop social skills and build relationships within the group ➤ RSE 2: Respectful relationships a ➤ Numeracy; Understanding stage dimensions. ➤ Literacy; Developing theatrical vocabulary and reading ability. ➤ Developing an understanding of how to devise (create original work) is an essential skill that will be used through KS3, 4 and 5 |
| Spring | <p>From Page to Stage: 'Charlie and the Chocolate Factory' script</p> <p>To enable teachers to assess students ability to interpret texts for performance. To develop contextual knowledge of historical and contemporary works with contextual links and understand that Performance texts have been at the core of drama since the inception of theatre.</p> | | |
| | <ul style="list-style-type: none"> ➤ To develop knowledge of script conventions (plot, structure, narrative, role, characterisation, genre, set, blocking, Subtext) ➤ To understand script work in performance ➤ How to amend and refine work. ➤ To develop empathy skills, as they consider different characters and develop methods of communicating ideas and themes. <p><u>Cultural Capital</u></p> <ul style="list-style-type: none"> ➤ Exploring class divisions and class divides. ➤ Poverty within the UK and the local area. | <ul style="list-style-type: none"> ➤ This unit will lead to a final formal assessment using 'Me in Drama' criteria Students will perform in groups but be assessed as individuals. A summative grade will be given for GCSE forecast. ➤ As the unit progresses, formative assessment will be on-going with verbal feedback ➤ Peer and self-assessment will be used every lesson ➤ KOs will be used to develop theoretical knowledge and in retrieval practice. ➤ Celebration and sharing of successful | <ul style="list-style-type: none"> ➤ Building on or giving knowledge to students from their previous knowledge either from English lessons or primary school. ➤ The ability to interpret a script for performance is an essential skill that will be used through KS3, 4 and 5. ➤ The students will understand the process of using a script to inspire their own creative outcome. <ul style="list-style-type: none"> ➤ The theoretical contextual knowledge of the script will be applied in a practical form – KOs will be used to develop |

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| | | work and outcomes – OSCAR awards given. | <p>theoretical knowledge and in retrieval practice.</p> <ul style="list-style-type: none"> ➤ Numeracy; theatre job roles, salaries and earnings. Costs of putting on a theatre production. Understanding stage dimensions. ➤ Literacy; Developing theatrical vocabulary and reading ability |
| Introduction to Devising: ‘Matilda’ | | | |
| To enable teachers to assess students ability to explore a stimulus in order to create original performance pieces - Devising is essential for the development of new theatre and performance; it allows for personal development and exploration. | | | |
| | <ul style="list-style-type: none"> ➤ To understand different forms of communication in drama and everyday life; ➤ To understand and practically use the drama strategies of still image, improvisation, thought tracking, mime, key role taking, teacher/pupil in role, hot seating, occupational mime and physical theatre. | <ul style="list-style-type: none"> ➤ Assessment will focus on three key areas: <ol style="list-style-type: none"> 1. Creating and developing ideas 2. Performance 3. Analysis and evaluation <ul style="list-style-type: none"> ➤ Group, solo, pair demonstrations ➤ Practical group assessment (formative verbal feedback) ➤ Peer and self-assessment (Students are encouraged to become reflective practitioners evaluating the success of their work as it progresses) | <ul style="list-style-type: none"> ➤ Developing an understanding of how to devise (create original work) is an essential skill that will be used through KS3, 4 and 5 ➤ K&U of explorative strategies and theatrical conventions that can be applied to devising work links to GCSE, BTEC and A Level specs. ➤ Numeracy; Money and costs of living. ➤ Literacy; Developing theatrical vocabulary and reading ability. |
| Summer | From Page to Stage: Script Work ‘Return to the City’ | | |
| | To further develop students’ ability to interpret texts for performance. To develop contextual knowledge of historical and contemporary works with contextual links and understand that Performance texts have been at the core of drama since the inception of theatre. To introduce theatre makers (Lighting, Sound, Set, Costume) | | |
| | <ul style="list-style-type: none"> ➤ To understand issues and themes surrounding World War Two in relation to evacuees | <ul style="list-style-type: none"> ➤ This unit will lead to a final formal assessment using ‘Me in Drama’ criteria. | <ul style="list-style-type: none"> ➤ Building on or giving knowledge to students from their previous Page to Stage unit |

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| | <ul style="list-style-type: none"> ➤ To explore and develop script work ➤ To develop knowledge of script conventions (plot, structure, narrative, role, characterisation, genre, set, blocking, Subtext) ➤ How to amend and refine work ➤ To develop empathy skills, as they consider different characters and develop methods of communicating ideas and themes ➤ To develop theatre makers for Lighting, Sound, Set, Costume <p><u>Cultural Capital</u></p> <ul style="list-style-type: none"> ➤ Exploring life in Britain before, during and after WW2. ➤ The impact of war on young children and families. ➤ Discussion around how the local area would be impacted by war and conflict. | <ul style="list-style-type: none"> ➤ Students will perform in groups but be assessed as individuals. A summative grade will be given for GCSE forecast. ➤ As the unit progresses, formative assessment will be on-going with verbal feedback ➤ Peer and self-assessment will be used every lesson ➤ KOs will be used to develop theoretical knowledge and in retrieval practice ➤ Celebration and sharing of successful work and outcomes – OSCAR awards given | <ul style="list-style-type: none"> ➤ The ability to interpret a script for performance is an essential skill that will be used through KS3, 4 and 5. ➤ The students will understand the process of using a script to inspire their own creative outcome. ➤ The theoretical contextual knowledge of the script will be applied in a practical form – KOs will be used to develop theoretical knowledge and in retrieval practice. ➤ Numeracy; theatre job roles, salaries and earnings. ➤ Literacy; Developing theatrical vocabulary and reading ability. |
| <p>Devising: Ghost Stories</p> <p>Devising is essential for the development of new theatre and performance; it allows for personal development and exploration. Students will also apply knowledge of drama techniques.</p> | | | |
| | <ul style="list-style-type: none"> ➤ To know and be able select from a range of drama techniques when creating theatre. ➤ To be able to use vocal and physical skills in performance. ➤ To understand how to create dramatic tension in a performance. <p><u>Cultural Capital</u></p> <ul style="list-style-type: none"> ➤ History of the local area, exploring ghost stories written and set in Nantwich. E.G WW2 bunker located in Nantwich. | <ul style="list-style-type: none"> ➤ This unit will lead to a final formal assessment using ‘Me in Drama’ criteria. ➤ Students will perform in groups but be assessed as individuals. A summative grade will be given for GCSE forecast. ➤ As the unit progresses, formative assessment will be on-going with verbal feedback ➤ Peer and self-assessment will be used every lesson | <ul style="list-style-type: none"> ➤ The students will understand the process of using a script to inspire their own creative outcome. ➤ K&U of explorative strategies and theatrical conventions that can be applied to devising work links to GCSE, BTEC and A Level specs. ➤ The ability to devise performance is an essential skill that will be used through KS3, 4 and 5. |

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| | | <ul style="list-style-type: none"> ➤ KOs will be used to develop theoretical knowledge and in retrieval practice ➤ Celebration and sharing of successful work and outcomes – OSCAR awards given | <ul style="list-style-type: none"> ➤ Numeracy; theatre job roles, salaries and earnings. ➤ Literacy; Developing theatrical vocabulary and reading ability. |
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Year 8 Overview

| Term | Learning Objectives | Assessment | Connections to learning |
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| | <p>From Page to Stage: Script Work ‘Harry Potter & The Cursed Child’</p> <p>To further develop students’ ability to interpret texts for performance. To develop contextual knowledge of historical and contemporary works with contextual links and understand that Performance texts have been at the core of drama since the inception of theatre.</p> | | |
| Autumn | <ul style="list-style-type: none"> ➤ To introduce context, character, plot, themes and language ➤ To develop off-text exploration ➤ To develop further page to stage skills ➤ To develop design knowledge and understanding ➤ To develop written drama skills (analysis and evaluation skills) <p><u>Cultural Capital</u></p> <ul style="list-style-type: none"> ➤ Students are given the opportunity to visit local theatres to watch a professional production. E.g ‘Six’ at Regent Theatre. ➤ UK Female writer J.K Rowling – introduction to text and background of writer. ➤ A culturally diverse play, exploring a minority group and difference. | <ul style="list-style-type: none"> ➤ This unit will lead to a final formal assessment using ‘Me in Drama’ criteria. ➤ Students will perform in groups but be assessed as individuals. ➤ A summative grade will be given for GCSE forecast. ➤ As the unit progresses, formative assessment will be on-going with verbal feedback ➤ Peer and self-assessment will be used every lesson ➤ KOs will be used to develop theoretical knowledge and in retrieval practice ➤ Written GCSE style questions will be set for homework to develop analysis and evaluation skills and the ways in which | <ul style="list-style-type: none"> ➤ Building on or giving knowledge to students from their previous Page to Stage unit ➤ The ability to interpret a script for performance is an essential skill that will be used through KS3, 4 and 5 – Blood Brothers is often used as a set text for practical exam/BTEC work and or Live Theatre if touring. ➤ The students will understand the process of using a script to inspire their own creative outcome. ➤ The theoretical contextual knowledge of the script will be applied in a practical form – KOs will be used to develop theoretical knowledge and in retrieval practice. |

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| | | <p>different performance and production elements are brought together to create theatre</p> <ul style="list-style-type: none"> ➤ Celebration and sharing of successful work and outcomes – OSCAR awards given | <ul style="list-style-type: none"> ➤ GCSE style written exam questions to be assessed using spec criteria ➤ SMSC 2: Moral development a 4: Cultural development d ➤ RSE 2: Respectful relationships c, ➤ HE 1 Mental Wellbeing d ➤ Numeracy; Costs of living during the time the play was written and how this compares to modern day. Poverty within the UK. ➤ Literacy; Developing theatrical vocabulary and reading ability. How dialect and accent changes pronunciation. |
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Genres and styles of theatre (Horror, Soap Opera, Greek Theatre)
 To teach performance disciplines and styles in order to understand the requirements of being a performer and/or designer across a range of performances and performance styles.

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| | <ul style="list-style-type: none"> ➤ To introduce a range of styles and genres of theatre ➤ To understand communication and storytelling ➤ To use improvisation skills to explore key concepts of the genre ➤ To understand the role of a performer and or designer <p><u>Cultural Capital</u></p> <ul style="list-style-type: none"> ➤ Exploration of styles of theatre and where they began e.g greek theatre – we will discuss life in ancient Greece and how audiences were entertained through performances. ➤ Gender roles in ancient Greece. ➤ Social classes will be explored during Soap Opera. | <ul style="list-style-type: none"> ➤ See below – on-going formative assessment then a formal final assessment of final performance ➤ GCSE Grade generated | <ul style="list-style-type: none"> ➤ Building on developing an understanding of how to devise (create original work) is an essential skill that will be used through KS3, 4 and 5 ➤ K&U of explorative strategies and theatrical conventions that can be applied to devising work links to GCSE, BTEC and A Level specs ➤ Further development of Theory skills – genres and styles of theatre (Greek Theatre, Soap Opera and Naturalism, Horror Genre) & key practitioners |
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| | | | <p>Development of performance skills</p> <p>Historical context of where theatre comes from</p> <ul style="list-style-type: none"> ➤ SMSC 4: Cultural development a, d ➤ Numeracy; Costs of putting on a theatre production. Understanding stage dimensions. ➤ Literacy; Developing theatrical vocabulary and reading ability. Understanding how vocabulary can influence performance. |
| Spring | <p>From Page to Stage Script work 'The Tempest' - by William Shakespeare</p> <p>To further develop students' ability to interpret texts for performance. To develop contextual knowledge of historical and contemporary works with contextual links and understand that Performance texts have been at the core of drama since the inception of theatre. To give students an insight into how texts may be brought to life for an audience and the creative roles within this process.</p> | | |
| | <ul style="list-style-type: none"> ➤ To introduce context, Character, plot, themes and language ➤ To develop off-text exploration ➤ To develop further page to stage skills ➤ To develop design knowledge and understanding ➤ To develop written drama skills (analysis and evaluation skills) <p><u>Capital Culture</u></p> <ul style="list-style-type: none"> ➤ William Shakespeare is one of the world's most famous playwrights. ➤ Gender roles in performance during this era and in comparison, to modern day theatre. ➤ Social classes in 18th Century England in comparison to modern day society. | <ul style="list-style-type: none"> ➤ This unit will lead to a final formal assessment using 'Me in Drama' criteria. ➤ Students will perform in groups but be assessed as individuals. ➤ A summative grade will be given for GCSE forecast. ➤ As the unit progresses, formative assessment will be on-going with verbal feedback ➤ Peer and self-assessment will be used every lesson ➤ KOs will be used to develop theoretical knowledge and in retrieval practice | <ul style="list-style-type: none"> ➤ Building on or giving knowledge to students from their previous Page to Stage unit ➤ The ability to interpret a script for performance is an essential skill that will be used through KS3, 4 and 5 – Blood Brothers is often used as a set text for practical exam/BTEC work and or Live Theatre if touring. ➤ The students will understand the process of using a script to inspire their own creative outcome. ➤ The theoretical contextual knowledge of the script will be applied in a practical form – KOs |

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| | | <ul style="list-style-type: none"> ➤ Written GCSE style questions will be set for homework to develop analysis and evaluation skills and the ways in which different performance and production elements are brought together to create theatre ➤ Celebration and sharing of successful work and outcomes – OSCAR awards given | <p>will be used to develop theoretical knowledge and in retrieval practice.</p> <ul style="list-style-type: none"> ➤ GCSE style written exam questions to be assessed using spec criteria ➤ SMSC 2: Moral development a 4: Cultural development d ➤ RSE 2: Respectful relationships c, ➤ HE 1 Mental Wellbeing d ➤ Numeracy; Costs of living during the time the play was written and how this compares to modern day. Poverty within the UK. ➤ Literacy; Developing theatrical vocabulary and reading ability. How dialect and accent changes pronunciation. |
| <p style="color: blue; font-weight: bold;">Summer</p> | <p>Devising with practitioners: Konstantin Stanislavski</p> <p>Devising is essential for the development of new theatre and performance; it allows for personal development and exploration.</p> | | |
| | <ul style="list-style-type: none"> ➤ To understand the style of naturalism. ➤ To explore practitioner techniques and apply them to performance. ➤ To work within a variety of roles and situations; ➤ To look at different perspectives ➤ To understand the following characteristics of dramatic work including genre, structure, character, form, style, and language ➤ To understand how meaning is communicated and interpreted through: <ul style="list-style-type: none"> ○ Performance convention ○ Use of space and spatial relationships on stage ○ Relationships between performer and audience | <ul style="list-style-type: none"> ➤ Assessment will focus on three key areas: <ol style="list-style-type: none"> 1. Creating and developing ideas 2. Performance 3. Analysis and evaluation ➤ Group, solo, pair demonstrations ➤ Practical group assessment (formative verbal feedback) ➤ Peer and self-assessment (Students are encouraged to become reflective practitioners) | <ul style="list-style-type: none"> ➤ Building on developing an understanding of how to devise (create original work) is an essential skill that will be used through KS3, 4 and 5 ➤ K&U of explorative strategies and theatrical conventions that can be applied to devising work links to GCSE, BTEC and A Level specs ➤ Further development of Theory skills – genres and styles of theatre & key practitioners ➤ Development of performance skills |

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| <p><u>Cultural Capital</u></p> <p>To explore theatre practitioners from 19th century and apply their methodologies to modern theatre.</p> | <p>evaluating the success of their work as it progresses)</p> | <ul style="list-style-type: none"> ➤ RSE 2: Respectful relationships a, e ➤ Numeracy; Costs of putting on a theatre production. Understanding stage dimensions. ➤ Literacy; Developing theatrical vocabulary and reading ability. |
| <p>From Page to Stage Script work ‘Blood Brothers’ by Willy Russell</p> <p>To further develop students’ ability to interpret texts for performance. To develop contextual knowledge of historical and contemporary works with contextual links and understand that Performance texts have been at the core of drama since the inception of theatre. To give students an insight into how texts may be brought to life for an audience and the creative roles within this process.</p> | | |
| <ul style="list-style-type: none"> ➤ To introduce context, Character, plot, themes and language ➤ To develop off-text exploration ➤ To develop further page to stage skills ➤ To develop design knowledge and understanding ➤ To develop written drama skills (analysis and evaluation skills) <p><u>Cultural Capital</u></p> <ul style="list-style-type: none"> ➤ Introduction to writer Willy Russell from a minority class. ➤ Exploring social classes in the UK during 1960’s-1980’s in comparison to modern day society. ➤ Comparisons between life and opportunities living in a city, compared to the small town of Nantwich ➤ Gender roles during 1960’s-1980s in comparison to modern day. | <ul style="list-style-type: none"> ➤ This unit will lead to a final formal assessment using ‘Me in Drama’ criteria. ➤ Students will perform in groups but be assessed as individuals. ➤ A summative grade will be given for GCSE forecast. ➤ As the unit progresses, formative assessment will be on-going with verbal feedback ➤ Peer and self-assessment will be used every lesson ➤ KOs will be used to develop theoretical knowledge and in retrieval practice ➤ Written GCSE style questions will be set for homework to develop analysis and evaluation skills and the ways in which different performance and production elements are brought together to create theatre | <ul style="list-style-type: none"> ➤ Building on or giving knowledge to students from their previous Page to Stage unit ➤ The ability to interpret a script for performance is an essential skill that will be used through KS3, 4 and 5 – Blood Brothers is often used as a set text for practical exam/BTEC work and or Live Theatre if touring. ➤ The students will understand the process of using a script to inspire their own creative outcome. ➤ The theoretical contextual knowledge of the script will be applied in a practical form – KOs will be used to develop theoretical knowledge and in retrieval practice. ➤ GCSE style written exam questions to be assessed using spec criteria |

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| | | <ul style="list-style-type: none"> ➤ Celebration and sharing of successful work and outcomes – OSCAR awards given | <ul style="list-style-type: none"> ➤ SMSC 2: Moral development a 4: Cultural development d ➤ RSE 2: Respectful relationships c, ➤ HE 1 Mental Wellbeing d ➤ Numeracy; Costs of living during the time the play was written and how this compares to modern day. Poverty within the UK. ➤ Literacy; Developing theatrical vocabulary and reading ability. How dialect and accent changes pronunciation. |
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Year 9 Overview

| Term | Learning Objectives | Assessment | Connections to learning |
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| | Creating Performance Drama Techniques | | |
| | To further develop students' understanding of creating performance. To develop creativity and use of dramatic techniques to create unique performances. To further develop knowledge of different theatre makers (Lighting, Sound, Set, Costume). | | |
| Autumn | <ul style="list-style-type: none"> ➤ To introduce a range of drama techniques to be used in performance ➤ To develop devising techniques ➤ To develop design knowledge and understanding ➤ To develop creativity and collaboration skills ➤ How to amend and refine work ➤ To develop empathy skills, as they consider different characters and develop methods of communicating ideas and themes; ➤ To develop theatre makers for Lighting, Sound, Set, Costume | <ul style="list-style-type: none"> ➤ Formative assessment will take place half way through scheme of work ➤ This unit will lead to a final formal assessment using 'Me in Drama' assessment criteria ➤ Students will perform in groups but be assessed as individuals ➤ A summative grade will be given for GCSE forecast. | <ul style="list-style-type: none"> ➤ Building on or giving knowledge to students from their previous leaning in drama ➤ The ability to create performance using a range of techniques is an essential skill that will be used through KS3, 4 and 5 ➤ The students will understand the process of using stimuli to spark a range of ideas for performance ➤ Numeracy; Costs of putting on a theatre production. Understanding stage dimensions. |

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| <ul style="list-style-type: none"> ➤ To understand and practically use the drama techniques of still image, improvisation, thought tracking, mime, narration, flashback, split screen and physical theatre. <p><u>Cultural Capital</u></p> <ul style="list-style-type: none"> ➤ Exploring the impact of social media on modern day society. | <ul style="list-style-type: none"> ➤ As the unit progresses, formative assessment will be on-going with verbal feedback ➤ Peer and self-assessment will be used every lesson ➤ KOs will be used to develop theoretical knowledge and in retrieval practice ➤ Celebration and sharing of successful work and outcomes – OSCAR awards given | <ul style="list-style-type: none"> ➤ Literacy; Developing theatrical vocabulary and reading ability. |
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Exploring a Stimulus through Themes – Gangs & Knife Crime

To enable teachers to assess students’ ability to respond to Stimuli. To teach the process that underpins effective ways of working in the Performing Arts, such as development of ideas, rehearsal and performance

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| <ul style="list-style-type: none"> ➤ To explore idea of cause and effect in relation to Anti-Social behaviour; ➤ To work in role and look at different perspectives and effects on local community. ➤ To use poetry to explore and develop a range of skills and dramatic strategies ➤ To develop devising skills, looking at different approaches, styles, planning and research. ➤ To understand target audience and communicating to such an audience appropriately <p><u>Cultural Capital</u></p> <ul style="list-style-type: none"> ➤ Exploring the impacts of Gangs and Knife Crime in the UK. ➤ Comparing life in London to life in Nantwich in regards to gangs and knife crime. ➤ Exploring life of a black teenager Yusef, living in London. | <ul style="list-style-type: none"> ➤ Group, solo, pair demonstrations ➤ Practical group assessment (formative verbal feedback) ➤ Peer and self-assessment (Students are encouraged to become reflective practitioners evaluating the success of their work as it progresses) ➤ Students will have a formal assessment against ‘Me in Drama’ criteria. | <ul style="list-style-type: none"> ➤ HE 1 Mental Wellbeing d ➤ RSE 2 Respectful relationships c,f ➤ SMSC 2 Moral development a, c ➤ BV b,e,f ➤ Numeracy; Money in modern day society. Job roles and salaries. ➤ Literacy; Developing theatrical vocabulary and reading ability. Exploring how vocabulary has developed in society and how accent/dialect influences theatre. |
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| | ➤ How poverty and class divides impact local communities. | | |
| Spring | Stage Combat & Careers To teach basic stage combat skills and allow students to explore staging conflict to have an impact on an audience. To teach the process that underpins effective ways of working in the Performing Arts, such as development of ideas, rehearsal and performance. | | |
| | ➤ To introduce a range of stage combat movements including; ear pull, hair grab, knaps, falls, punches and kicks. ➤ To effectively stage conflict safely and appropriately. ➤ To understand the role of the performer and choreographer. ➤ To create a safe space for stage combat and promoting trust. ➤ Exploring how drama prepares you for a range of careers outside of the performing arts sector. | ➤ Students will have a formative peer assessment mid way through the scheme of work. ➤ Summative teacher assessment will take place using 'Me in Drama' assessment criteria. ➤ GCSE grade generated. | ➤ Building on developing an understanding of how to devise (create original work) is an essential skill that will be used through KS3, 4 and 5 ➤ K&U of explorative strategies and theatrical conventions that can be applied to devising work links to GCSE, BTEC and A Level specs ➤ Further development of Theory skills – genres and styles of theatre (Frantic Assembly) ➤ Development of performance skills ➤ Numeracy; Costs of putting on a theatre production. Understanding stage dimensions. Using distance within performance. Modern day salaries and living expenses. ➤ Literacy; Developing theatrical vocabulary and reading ability. |
| | Genres and styles of theatre (Commedia dell'arte, Frantic Assembly, Brecht) To teach performance disciplines and styles in order to understand the requirements of being a performer) and/or designer across a range of performances and performance styles | | |
| | ➤ To introduce a range of styles and genres of theatre ➤ To understand communication and storytelling | ➤ See below – on-going formative assessment then a formal final | ➤ Building on developing an understanding of how to devise |

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| | <ul style="list-style-type: none"> ➤ To use improvisation skills to explore key concepts of the genre ➤ To understand the role of a performer and or designer <p><u>Cultural Capital</u></p> <ul style="list-style-type: none"> ➤ Frantic Assembly – modern theatre company. Challenges faced creating a new theatre company. ➤ Bertolt Brecht – Exploring techniques created by this director and dramatist from Germany. ➤ Commedia dell’arte - one of the first forms of theatre originating in 16th Century Italy. | <p>assessment of final performance, using ‘Me in Drama’ assessment criteria.</p> <ul style="list-style-type: none"> ➤ GCSE Grade generated | <p>(create original work) is an essential skill that will be used through KS3, 4 and 5</p> <ul style="list-style-type: none"> ➤ K&U of explorative strategies and theatrical conventions that can be applied to devising work links to GCSE, BTEC and A Level specs ➤ Further development of Theory skills – genres and styles of theatre (Commedia Dell’arte, Frantic Assembly, Brecht & non-naturalism, & key practitioners ➤ Development of performance skills ➤ Historical context of where theatre comes from ➤ Numeracy; Costs of putting on a theatre production. How theatre costs have changed during practitioners life time. ➤ Literacy; Developing theatrical vocabulary and reading ability. How vocabulary influences theatre. |
| Summer | <p>Theatre Makers in Practice ‘Noughts & Crosses’</p> <p>To teach existing performance material in acting, dance or musical theatre and how they may respond to or treat a particular theme or issue, how they use/interpret/modify a pre-existing style, and how they communicate ideas to their audience through stylistic qualities. To give students an insight into how texts may be brought to life for an audience and the creative roles within this process</p> | | |
| | <ul style="list-style-type: none"> ➤ To introduce context, character plot, themes and language | | |

- To develop off-text exploration
- To develop further page to stage skills
- To develop design knowledge and understanding
- To develop written drama skills (analysis and evaluation skills)

Cultural Capital

- Writer Malorie Blackman is a female black writer from London. The play is set in a distopia world exploring racism, discrimination, social classes and gender.
- Comparisons and links to modern day society are made throughout.

- This unit will lead to a final formal assessment using 'Me in Drama' criteria.
- Students will perform in groups but be assessed as individuals.
- A summative grade will be given for GCSE forecast.
- As the unit progresses, formative assessment will be on-going with verbal feedback
- Peer and self-assessment will be used every lesson
- KOs will be used to develop theoretical knowledge and in retrieval practice
- Written GCSE style questions will be set for homework to develop analysis and evaluation skills and the ways in which different performance and production elements are brought together to create theatre
- Celebration and sharing of successful work and outcomes – OSCAR awards given

- Building on or giving knowledge to students from their previous Page to Stage units
- The ability to interpret a script for performance is an essential skill that will be used through KS3, 4 and 5 – Noughts & Crosses is A GCSE set text and students can prepare for KS4I exam/BTEC work.
- The students will understand the process of using a script to inspire their own creative outcome.
- The theoretical contextual knowledge of the script will be applied in a practical form – KOs will be used to develop theoretical knowledge and in retrieval practice.
- GCSE style written exam questions to be assessed using spec criteria
- RSE 2 Respectful relationships c,
- SMSC 2: Moral development a
- HE 1 Mental Wellbeing d
- Numeracy; Costs of putting on a theatre production. Understanding stage dimensions.
- Literacy; Developing theatrical vocabulary and reading ability. Using vocabulary to suit characters, context and audience.